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HERRN PROFESSOR

JOSEPH JOACHIM

Director der königl. akademischen Hochschule für Musik
zu Berlin
verehrungsvoll gewidmet.

FÜNFZIG

Intonations-Übungen.

Auszug aus der Violinschule

RODE, KREUTZER, BAILLOT,
mit Fingersatz und Ergänzungen versehen

HUBERT RIES

Königl. Preuss. Concertmeister und Lehrer der königl. Theater-Instrumentalschule.

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July 17/94

Herr Professor Joseph Joachim, dem der Herausgeber das vorliegende Werk zur Kenntnissnahme sandte, liess demselben nachstehenden Brief zugehen, mit der Ermächtigung, den Wortlaut veröffentlichen zu dürfen:

Verehrter Herr Concertmeister!

Es hat mich gefreut Ihre Intonationsübungen kennen zu lernen, die durch Ihre sinnreiche Art klar zu machen, welche Finger beim Notenwechsel aufzuheben, und welche liegen zu lassen sind, eine wesentliche Hülfe bieten, um Schülern eine ruhige Haltung der Hand und eine genaue Kenntniss der Applikaturen beizubringen. Ich nehme deshalb die Dedication Ihres Studienwerkes dankbar an, und werde gerne nach Kräften zur Verbreitung desselben beitragen.

London, den
21. März 1873.

Ganz ergebenst
der Ihrige

JOSEPH JOACHIM.

Herr Joachim, to whom the author had sent the present work for cognizance, wrote to the same the following letter with the permission to publish it verbatim:

Most respected Herr. Concertmeister,

I was very happy to become acquainted with your "Intonations-Uebungen," which, through your ingenious manner of elucidating which fingers are by a change of notes to be elevated, and which to be held down, offer an essential help in imparting to scholars, an easy position to the hand and an exact knowledge of fingering. I accept therefore the dedication of your work thankfully, and will gladly assist in disseminating the same, according to the best of my ability.

London, Mars 21st
1873.

Very truly yours
JOSEPH JOACHIM.

Das erste Erforderniss an einen Violinspieler ist:

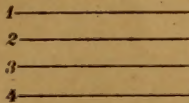
Die reine Intonation.

Um diese schneller zu erlangen befolge man nachstehende Regeln:

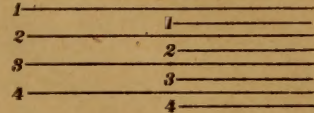
1. Wenn Tonleiter oder Passagen, sowohl auf als absteigend, von einer Saite zur andern übergehen, so hebe man den zuletzt gebrauchten Finger nicht eher auf, bis der Ton auf der folgenden Saite gespielt ist. Durch das rechtzeitige Liegenlassen der Finger auf den Saiten gewöhnt der Spieler sich am leichtesten an eine richtige Haltung der linken Hand.
2. Den ersten Finger lasse man möglichst lange auf der Saite liegen, weil dadurch die andern Finger sich leichter an die Entfernungen der grossen und kleinen Stufen gewöhnen.
3. In den Applicaturen ersetzt der erste Finger die Stelle des Sattels.

Erklärung der vorkommenden Zeichen:

Den Finger auf einer Saite liegen lassen.



Den Finger auf zwei Saiten liegen lassen.



- | | |
|-------|------------------------|
| □ | Herunterstrich. |
| ∧ | Hinaufstrich. |
| G.B. | Mit ganzer Bogenlänge. |
| M.B. | Mitte des Bogens. |
| Fr. | Am Frosch. |
| Sp. | An der Spitze. |
| | Kurz abstossen. |
| - - - | Breite Bogenstriche. |

The first requisite for a Violin player is:

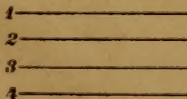
a true intonation.

to acquire which, the following rules should be observed:

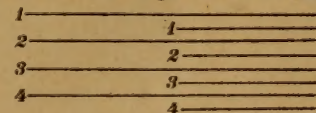
1. In ascending and descending scales and passages where the performer passes from one string to another, the finger must not be raised until the note on the next following string is produced. By thus leaving the finger on the string, the student will more readily obtain the correct position of the left hand, facilitating thereby the acquisition of a true intonation.
2. Keep the first finger on the string as long as possible; this will greatly assist the player in taking the proper intervals on the strings with the other fingers.
3. After the first position, the first finger acts in place of the „nut.“

Explanation of the signs and terms:

a. The finger to be kept down on one string.



b. The finger to be kept down on two strings.



- | | |
|-------|----------------------------------|
| □ | Down bow. |
| ∧ | Up bow. |
| G.B. | Whole length of bow. |
| M.B. | Middle of bow. |
| Fr. | Near the nut of the bow. |
| Sp. | Near the point of the bow. |
| | Short bow. |
| - - - | Full bow - with breadth of tone. |

Erste Applicatur.

First position.

Secunden. *Seconds.*

Nº 1. *G.B.* *mf*

Terzen. *Thirds.*

Nº 2. *mf*

Quarten. *Fourths.*

Nº 3. *mf*

NB. Die Zahlen nebst den sich anschliessenden Strichen unter den Noten, bezeichnen das Liegenlassen der Finger auf der Saite.
Die Zahlen über den Noten bezeichnen den Fingersatz.

Quinten. *Fifths.*

Nº 4. *mf*

Sexten. *Sixths.*

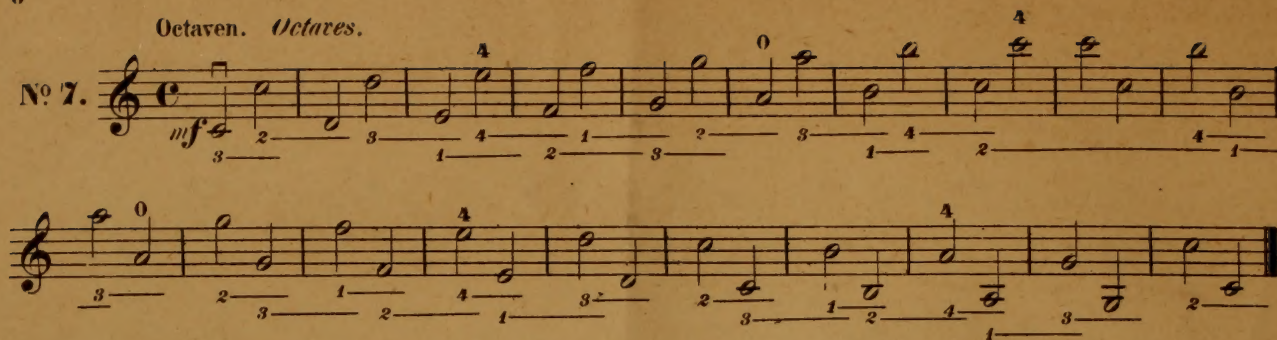
Nº 5. *mf*

Septimen. *Sevenths.*

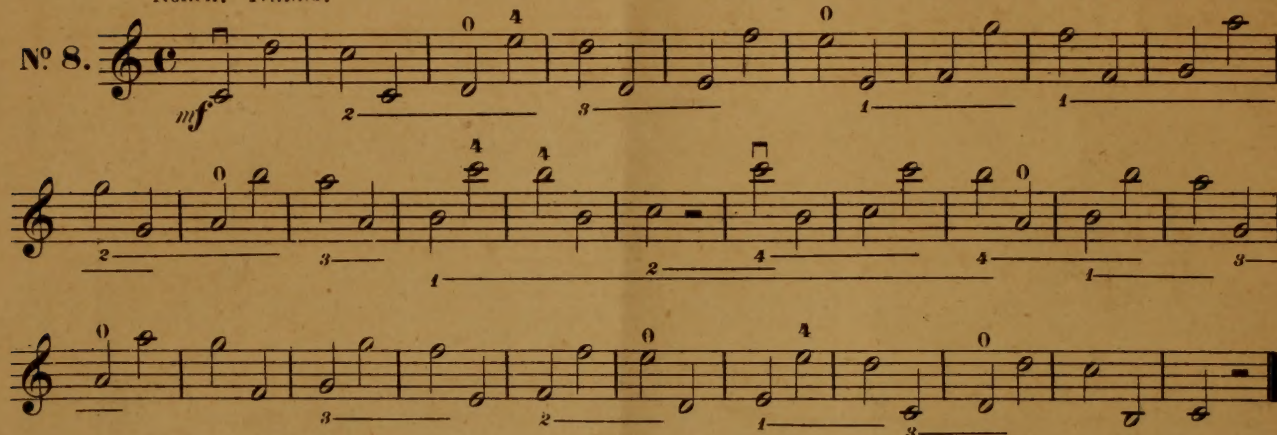
Nº 6. *mf*

Octaven. *Octaves.*

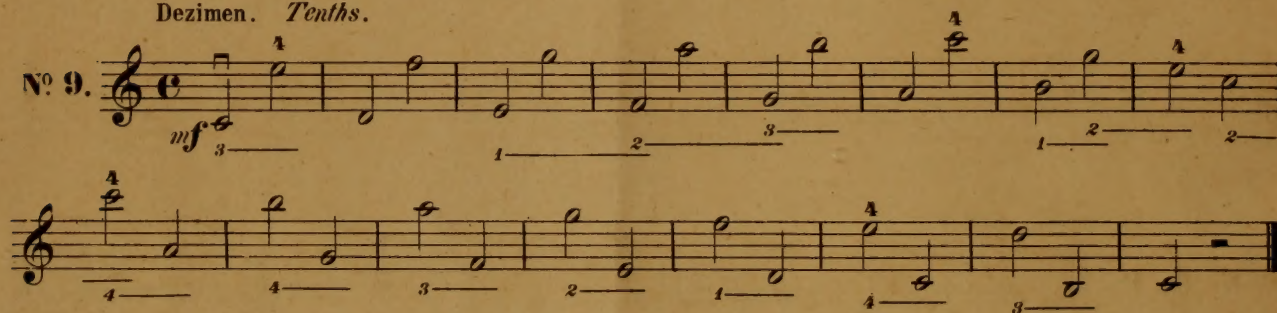
Nº 7.

Nonen. *Ninths.*

Nº 8.

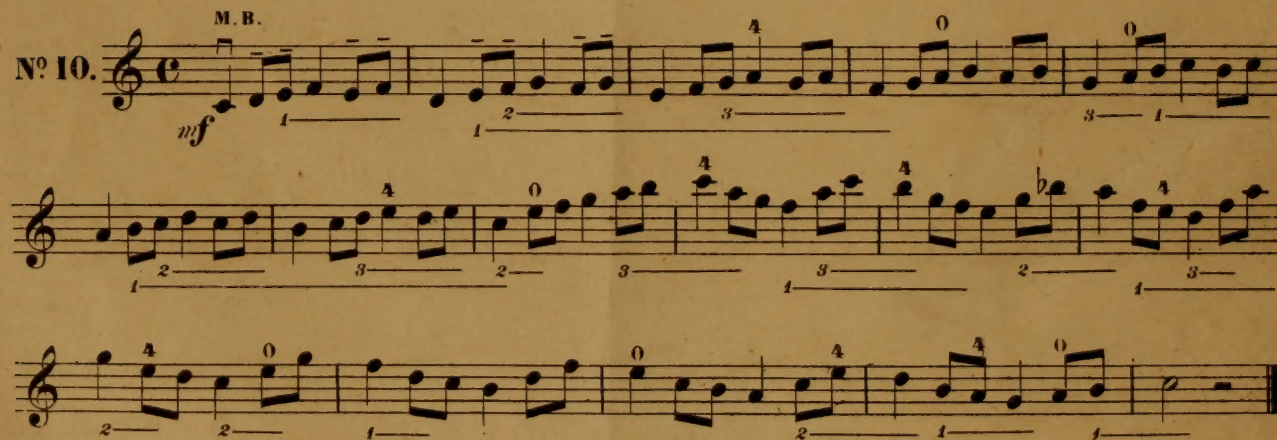
Dezimen. *Tenths.*

Nº 9.



M. B.

Nº 10.



Nº 11.

Nº 12.

Nº 13.

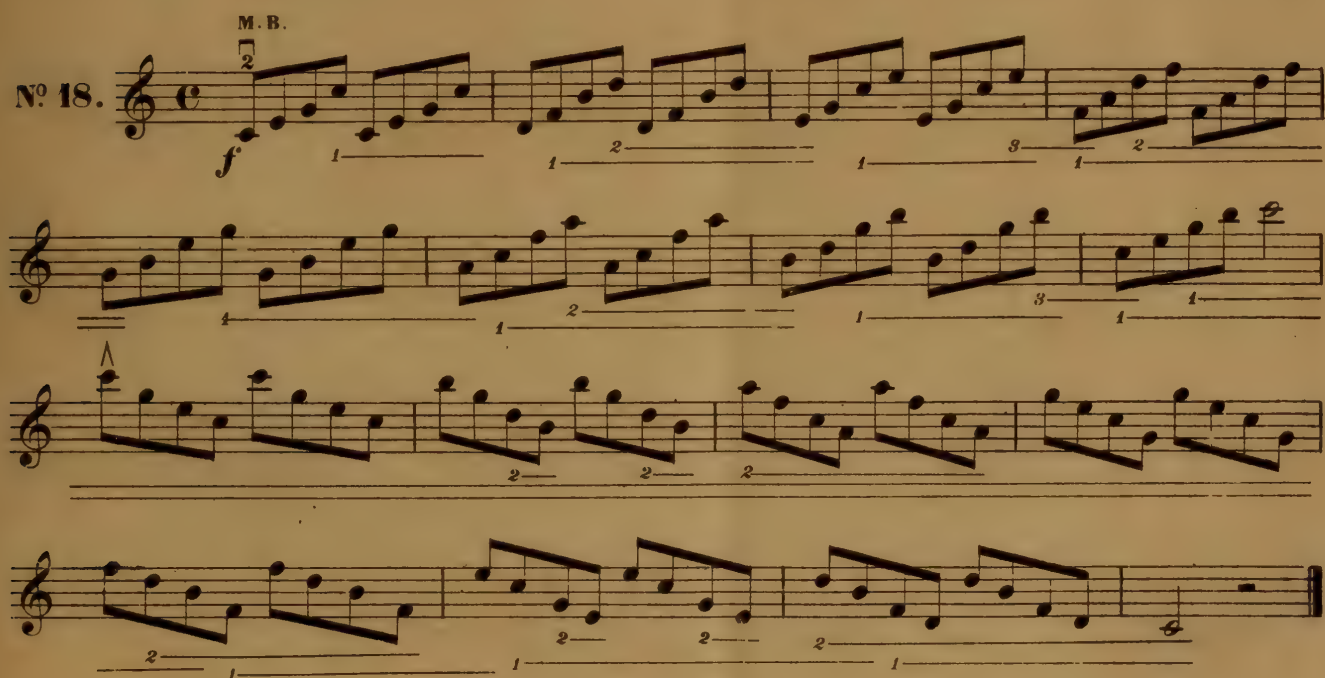
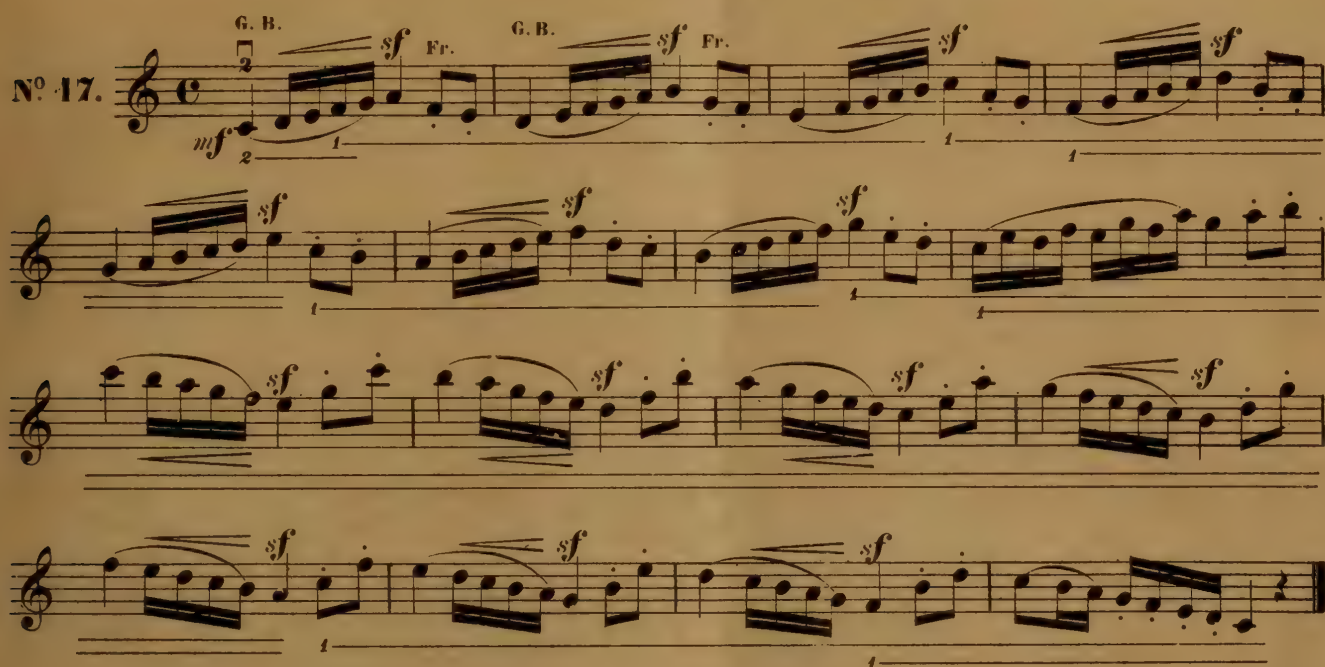
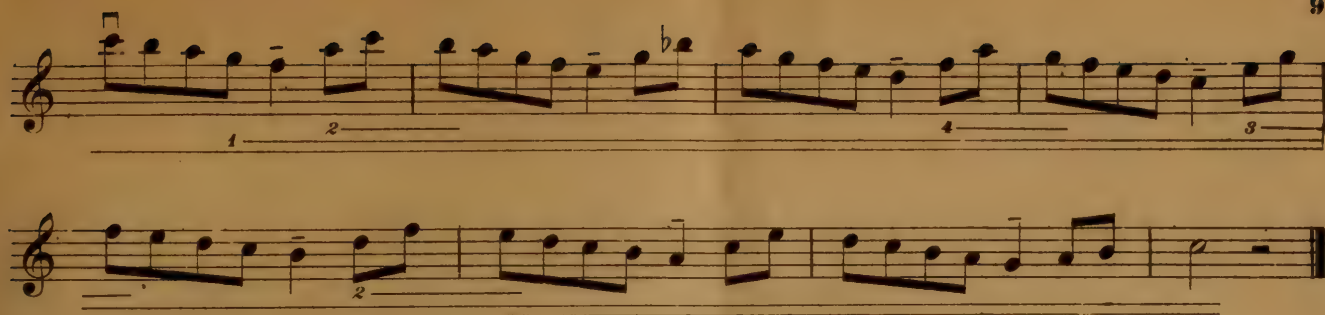
Zweite Applicatur.

Second position.

Nº 14. *mf* *G. B.*

Nº 15. *mf* *M. B.*

Nº 16. *mf* *Fr.* *Sp.*



Dritte Applicatur.

Third position.

Nº 19. *G. B.*

mf

Nº 20. *M. B.*

f

Nº 21. *M. B.*

f

Nº 22. *f* *G. B.* *Fr.* *G. B.* *Fr.* *G. B.* *Fr.* *G. B.*

This musical score for No. 22 is written on a single staff in C major, 2/4 time. It begins with a forte (*f*) dynamic and a *G. B.* (Gottlieb) marking. The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 4. There are several slurs and accents throughout the piece, which ends with a repeat sign.

Nº 23. *f* *M. B.*

This musical score for No. 23 is written on a single staff in C major, 2/4 time. It begins with a forte (*f*) dynamic and a *M. B.* (Meyer) marking. The melody is more complex than No. 22, featuring many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 through 4. The piece includes numerous slurs and articulations, and concludes with a repeat sign.

Nº 24. M. B.

mf 1 4 2 3 4

3 2 4 3 1

1 4 1

f G. B. 1 2 1

Fr. G. B. Fr. G. B. Fr. G. B. M. B. p 3 3 1

4 3 4 1 3 1 4 2

2 2 1 3 3 3 2 4

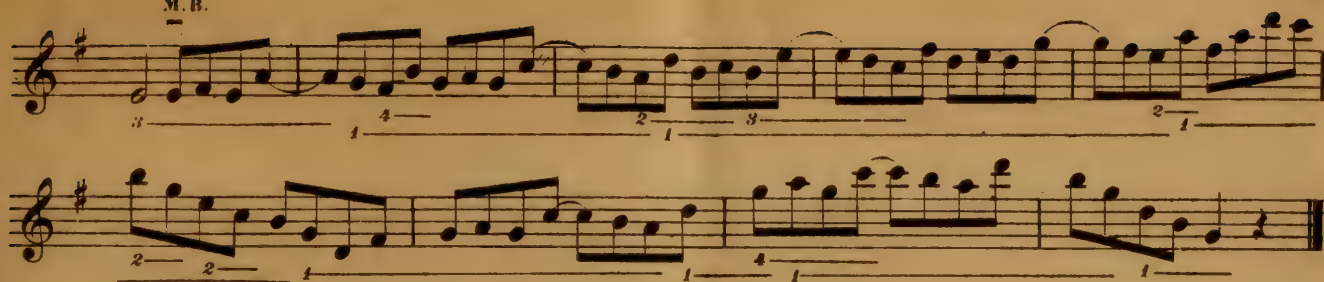
4 4 1 3 1 4 2 2

pp cre - scen - do G. B. 1 3 1

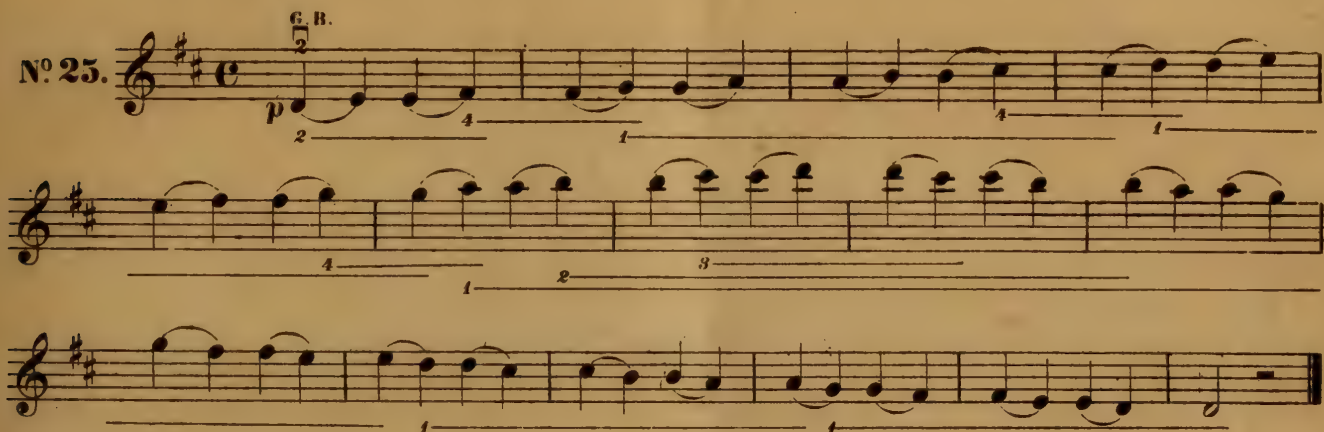
3 1 2 2 4 2 1 3 1 i

1 2 2 1 1 1

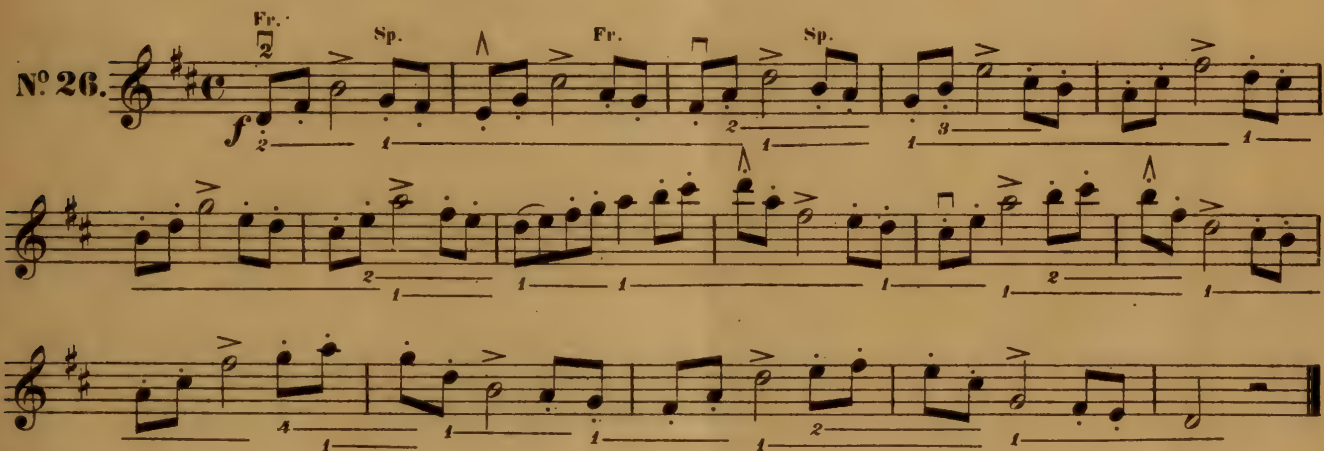
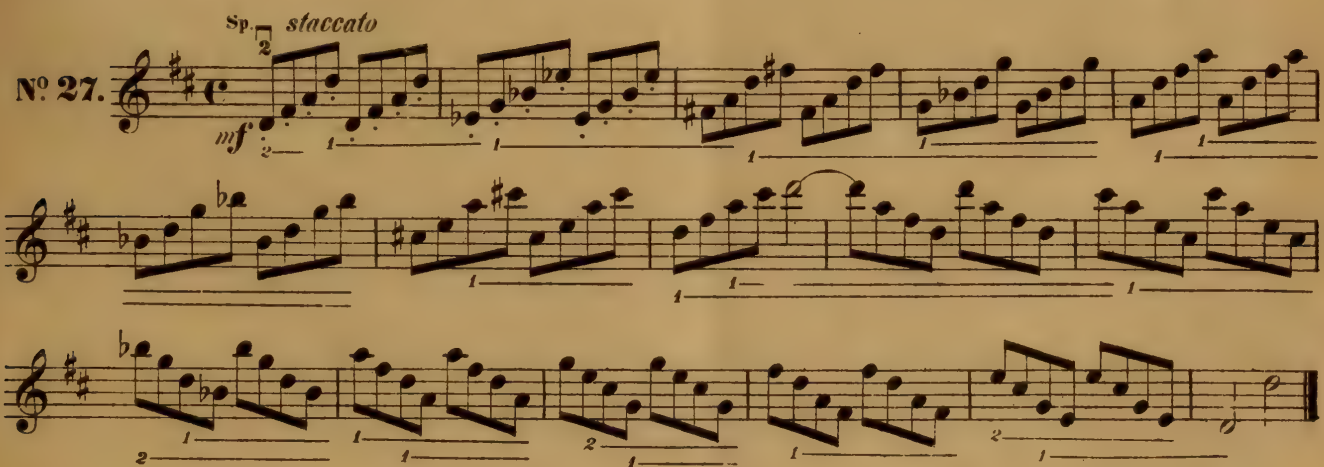
M. B.



Nº 25. G. B.



Nº 26. Fr.

Nº 27. Sp. *staccato*

Nº 28.

Nº 28. *G. B.*

mf *p* *f*

Nº 29.

Nº 29. G. B.

p 1 1 2 1 4 3 4 1 1 1 2

1 4 1 1 4 2 1

4 1 1 2 1 1

Nº 30.

Nº 30.

Fr. 3 Sp. Fr. Sp. Fr.

p

4 1 2 2 4 1 4 1

2 2 4 1 2 1 3 2

4 4 4 1 3 2 4

Nº 31. *M. B.*
f *3*

Vierte Applicatur.

Fourth position.

Nº 32. *G. B.*
f *1* *4* *1* *4* *1* *4* *1* *2* *3*

Nº 33. *M. B.*
f *1* *2* *4* *1* *2* *3*

Nº 34. *Sp. staccato*
f *1* *1* *1* *4* *2* *1* *1* *2* *2* *3* *1* *4* *1* *2*

M. B.

Nº 35.

Exercise Nº 35 is in C major, 2/4 time, marked 'M. B.' and 'mf'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 4. The second staff continues the melody with similar note values and fingerings. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes, also with fingerings. The fourth staff concludes the exercise with a final measure containing a whole note and a fermata.

M. B.

Nº 36.

Exercise Nº 36 is in B-flat major, 2/4 time, marked 'M. B.' and 'f'. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 4. The second staff continues the melody with similar note values and fingerings. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes, also with fingerings. The fourth staff concludes the exercise with a final measure containing a whole note and a fermata. The fifth staff continues the melody with similar note values and fingerings. The sixth staff features a more complex rhythmic pattern with eighth and sixteenth notes, also with fingerings. The seventh staff concludes the exercise with a final measure containing a whole note and a fermata.

This page contains ten staves of musical notation for a piano piece. The key signature is G-flat major (two flats). The notation includes various rhythmic patterns, fingerings, and dynamic markings.

Staff 1: Features a series of eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 2: Continues the eighth-note patterns. Includes the marking *decresc.* (decrescendo) and a piano (*p*) dynamic marking.

Staff 3: Continues the eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 4: Continues the eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 5: Continues the eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 6: Features a series of eighth-note patterns. Includes the marking *cresc.* (crescendo) and a *staccato* marking.

Staff 7: Continues the eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 8: Continues the eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 9: Continues the eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 10: Continues the eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4.

Fünfte Applicatur.

Fifth position.

Nº 37. *mf* *G. B.*

Nº 38. *f* *Fr. M. B.*

Nº 39. *f* *M. B.*

Nº 40. *mf* *G. B. A*

M.B.

The musical score consists of ten staves of music in G major (one sharp). The notation includes various fingerings (1-4), articulations (accents, slurs), and dynamic markings. The piece begins with a forte (f) dynamic and includes a piano (p) section. A crescendo (cresc.) marking is present in the seventh staff. The piece concludes with a final chord marked with an accent (^).

Das Wechseln der Applicaturen.

Beim Wechseln der Applicaturen entferne man die Finger nicht von den Saiten, damit man gleichsam eine Fühlung des nächstfolgenden Tons erhält.

Bei Octaven - Folgen lasse man beim Wechseln der Applicaturen den 1^{sten} und 4^{ten} Finger auf den Saiten liegen.

Changes of position.

In changing from one position to another, the fingers should not quit the strings; this enables the player to feel, as it were, the following note.

In Octave passages wherever a change of position occurs, the first and fourth fingers must remain on the strings.

Nº 41. G.B. *mf*

Nº 42. G.B. *f*

Nº 43. G.B. Fr. *f*

Nº 44. M.B.

Nº 45. G.B.

G. B.

Nº46^a

p

G. B.

Nº46^b

p

Nº 47.

Nº 47. *M.B.*

mf

G.B.

M.B.

cresc.

f

[illegible]

1— 1— 1— 3— 1— 1— 1— 1— 4— 4— 4— 3— 4— 4— 1— 2—

2— 1— 1— 1— 1— 1— 1— 1— 1— 1— 1—

1— 1— 1— 3— 4— 1—

4— 1— 1— 1— 1— 1— 1— 1— 1— 1— 1—

4— 1— 1— 2— p 1— 3— 3— 1— 1—

1— 2— 2— 2— 1— 1— 1— 1— 1— 1—

3— 2— mf 1— 4— 1— 1— 1— 1— 2—

2— 1— 3— 1— 1— 1— 1— 1— 1—

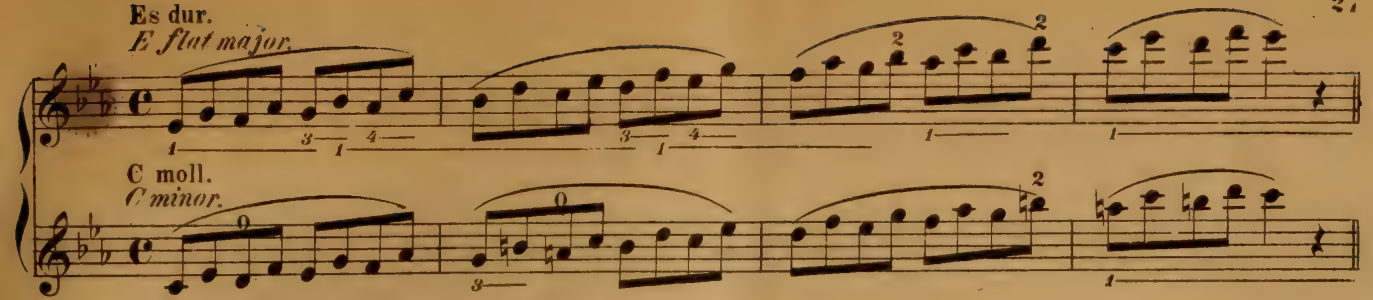
1— 1— 1— 1— 1— 1— 1— 1— 1— 1—

1— 1— 1— 1— 1— 1— 1— 1— 1— 1—

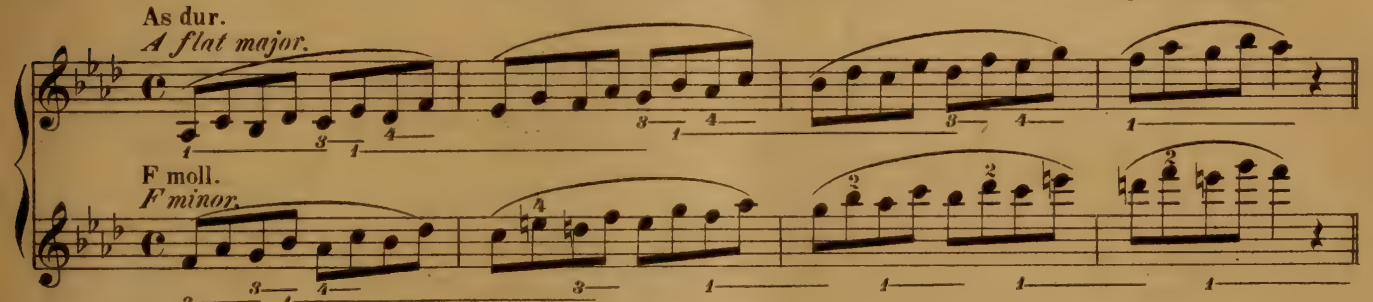
Nº 49.

C dur.
C major.A moll.
A minor.F dur.
F major.D moll.
D minor.B dur.
B flat major.G moll.
G minor.

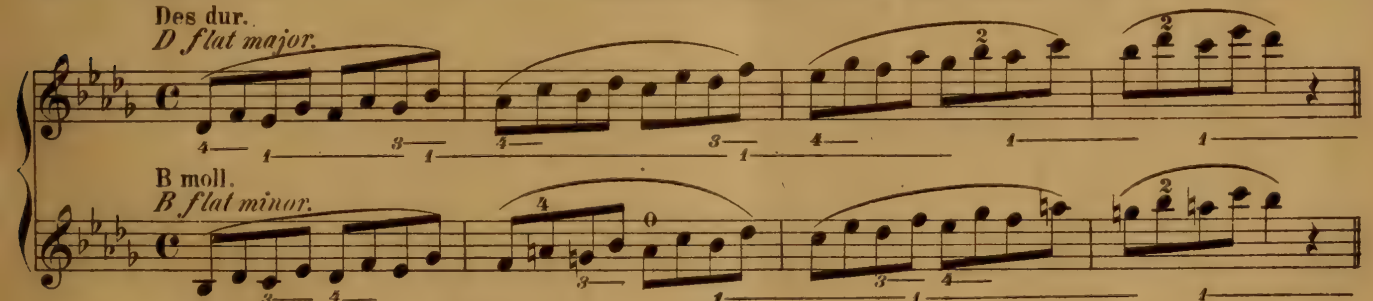
Es dur.
E flat major.



As dur.
A flat major.



Des dur.
D flat major.



Ges dur.
G flat major.

Es moll.
E flat minor.

H dur.
B major.

Gis moll.
G sharp minor.

E dur.
E major.

Cis moll.
C sharp minor.

A dur.
A major.

Fis moll.
F sharp minor.

D dur.
D major.

H moll.
B minor.

G dur.
G major.

E moll.
E minor.

1. M.B. *Segue.* 2. G.B. *Segue.*

3. Fr. Sp. *Segue.* 4. Fr. Sp. *Segue.*

5. M.B. *Segue.* 6. M.B. *Segue.*

7. M.B. *Segue.* 8. Sp. *Segue.*

9. M.B. *Segue.* 10. M.B. *Segue.*

11. Sp. *Segue.* 12. G.B. *Segue.*

mf *mf* *p* *f* *pp* *mf* *f* *mf*

Nº 50. C dur. C major. G.B. A moll. A minor.

F dur. F major. D moll. D minor.

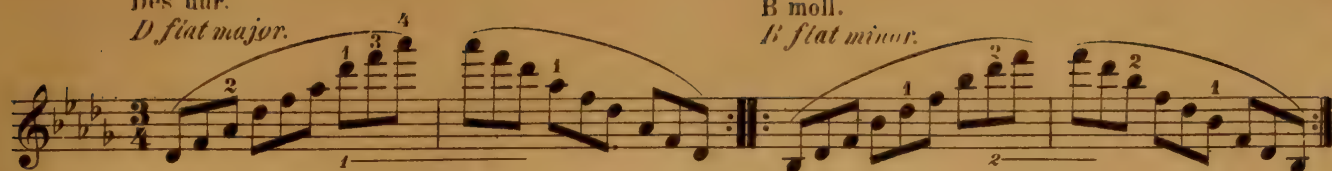
B dur. B flat major. G moll. G minor.

Es dur. E flat major. C moll. C minor.

As dur. A flat major. F moll. F minor.

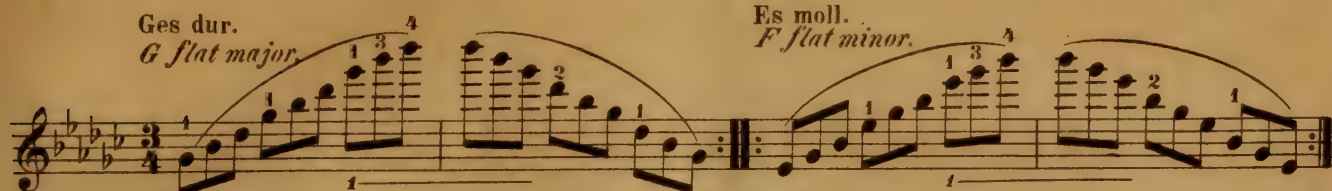
Bes dur.
D flat major.

B moll.
B flat minor.



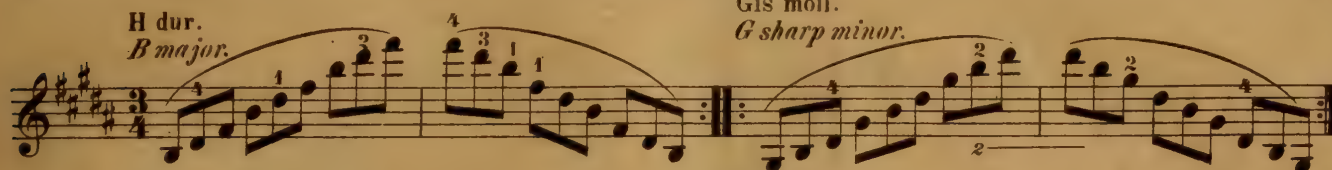
Ges dur.
G flat major.

Es moll.
F flat minor.



H dur.
B major.

Gis moll.
G sharp minor.



E dur.
E major.

Cis moll.
C sharp minor.



A dur.
A major.

Fis moll.
F sharp minor.



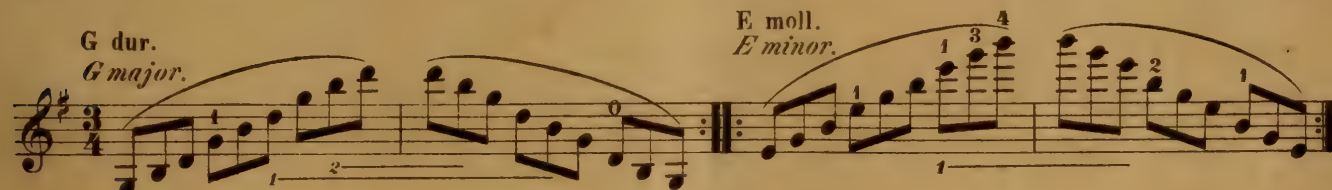
D dur.
D major.

H moll.
B minor.



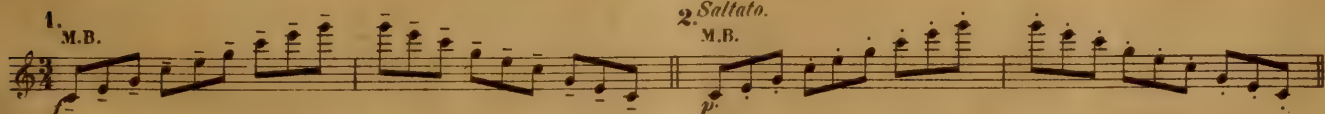
G dur.
G major.

E moll.
E minor.



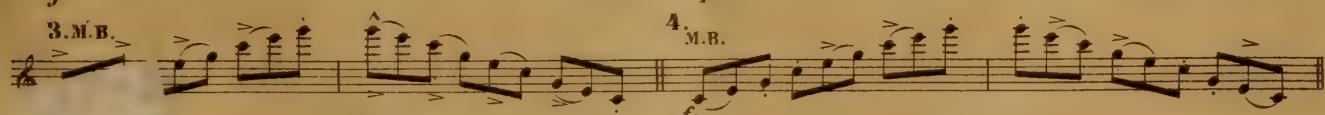
1. M.B.

2. Saltato.
M.B.



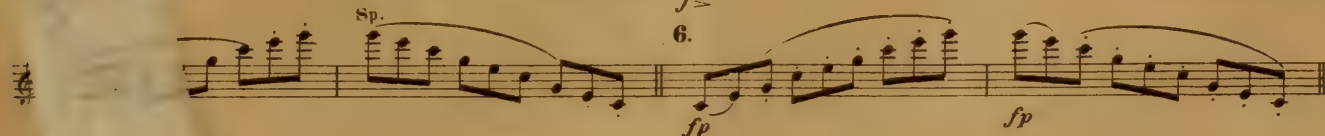
3. M.B.

4. M.B.



Sp.

6.



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